DOCUMENT RESUME

ED 021 836 TE 000 485

By- McLaughlin, Frank, Ed.

PICK OF THE (SHORT) FLICKS.

Pub Date Oct 67
Note- 4p.
Available from- Media and Methods Institute, Inc., 134 N. 13th St., Philadelphia, Pa. 19107 (Subscription: $3.00 per year. Single copy $0.40)
Journal Cit- The Teachers Guide to Media and Methods; v4 n2 p28-30 Oct 1967
EDRS Price MF-$0.25 HC-$0.24
Descriptors- *AUDIOVISUAL AIDS, *ENGLISH INSTRUCTION, *FILMS, MASS MEDIA

Five experts suggest a list of 50 short motion pictures which are inexpensive and fit easily within a normal class period. These films, not narrowly related to specific disciplines, range from visual poems inducing creative responses, to films analyzing the problems of maturing in an irrelevant society. Twenty of the film entries have annotations containing concise synopses of the plots, descriptions of unusual photographic effects, and emphases of the films. Information about length and distributor is provided for all 50 titles. (JB)

THE TEACHERS GUIDE TO
media
AND METHODS

October 1967 Vol. 4, No. 2

4 **Feedback**

7 **What It's All About**
by Tony Hodgkinson Guest editorial which suggests a philosophy for screen education.....*FILM*

10 **Film Study: Nothing But a Man**
by Frank Manchel The film is a primary experience; primary materials must be used in teaching it.....*FILM*

15 **Easy as 1, 2, 3, (4, 5, 6, 7, 8, 9 . . .)**
by Rod Sheratsky Tips for teachers about to shoot film.....*FILM*

18 **The Uses of Film Extracts**
by David Powell Sustained and immediate access to film materials is imperative. Extracts are a partial answer.....*FILM*

21 **The Instructional Film is Dead**
by William Kuhns, S.M. Film which is oriented exclusively to curriculum is mere "celluloid lecture."*FILM*

24 **Film Language: A Student-Made Dictionary**
by G. Howard Poteet Defining film techniques with words begs the question. Use film instead!.....*FILM*

28 **Pick of the (Short) Flicks**
by A. Panel Fifty short films (including three Summa awardees) for the classroom.....*FILM & KUDOS*

31 **The Martyred**
by Robert Geller A great book for kids about to make the dry run in ethics .....*PAPERBACKS*

33 **Critics Out of Vidiots**
by Ned Hoopes Discovering critical abilities.....*TELEVISION*

35 **Telelog/A Full Page Pin-Up**

38 **Recommended Shorts: Race Relations**
by William J. Sloan Recent and laudable civil rights films for use with students.....*FILM*

41 **Imaginative Literature: Economics-Tonic**
by Donn McCafferty Literature as supportive material in economics can enliven what is often deadly dull.....*PAPERBACKS*

44 **Pedarogue #1: The Reading Consultant**
by Arthur Daigon Who's who in the educational zoo....*GUFFAWS*

47 **Newsworthy Paperbacks**
by Frank Ross.....*PAPERBACKS*

COVER Seeing with new eyes. From a poster by the School of Visual Arts, 209 E. 23rd St., N.Y., N.Y.

The Teachers Guide to MEDIA & METHODS (formerly SCHOOL PAPERBACK JOURNAL) is published nine times per year September through May by Media & Methods Institute, Inc., 134 N. 13th St., Philadelphia, Pa. 19107. Phone: (215) 564-5170. Subscription: $3 per year, $4 in Canada. $2 each for 20 or more to one school address. Single copy 40¢. © Copyright, Media & Methods Institute, Inc., 1967. Printed in U.S.A. by World Color Press. Controlled circulation postage paid at Sparta, Illinois.

ADVISORY BOARD

Barry K. Beyer
Ass't Prof. of Education
The Ohio State University

Max Bogart
Ass't Dir., Div. of Curriculum & Instruc.
State Dept. of Educ., Trenton, N.J.

Charlotte Brooks
Supervising Dir. of English
Wash., D. C. Public Schools

John Culkin, S.J.
Director, Center for Communications
Fordham University, New York City

Daniel Fader
Project Dir., Dept. of English
U. of Michigan at Ann Arbor

Sidney Forman
Prof. of Education and Librarian
Teachers College, Columbia U., N.Y.

Morris Gall
Social Studies Dept. Head
Norwalk Public Schools, Conn.

Donald Klemer
Superintendent of Schools
Hastings-on-Hudson, N.Y.

Peter Kontos
Dir., Princeton Co-op. School Program
Princeton, N.J.

Philip Lewis
President, Instructional
Dynamics, Inc., Chicago, Illinois

Marshall McLuhan
Albert Schweitzer Prof. of Humanities
Fordham University, New York City

Joseph Mersand
Chm. of English Dept.
Jamaica HS, New York City

William B. Sanborn
Dir., Div. Instructional Materials
San Francisco Unified Schools, Cal.

Bertram Siegel
Chm. of Science Dept.
Bedford Jr. HS, Westport, Conn.

M. Jerry Weiss
Chmn., English Dept.
Jersey State College, N.J.

STAFF

Editor, Frank McLaughlin
Monmouth College, N.J.

Motion Pictures, John Culkin, S.J.
Fordham University

Television, Ned Hoopes
Pace College, N.Y.C.

Records & Tapes, Kirby Judd
Long Meadow H S, Mass.

Paperbacks, Frank Ross
Eastern Michigan University

Associate Editor, John Rouse
Smithtown, N.Y. Public Schools

Communications, David Sohn
Fordham University

Managing Editor, Charles Faucher
Art Editor, Alice Koeth
Circulation Mgr., Grace Simmons
Business Mgr., Frances Burnett
Adv. Sales Mgr., Bryce Smith

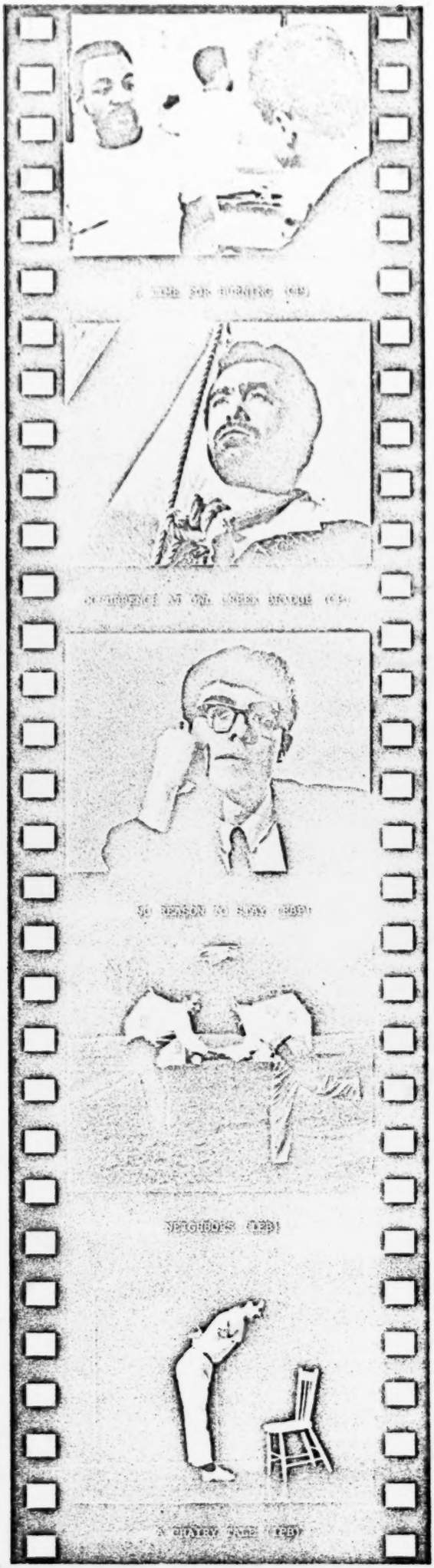
Publisher, Roger Damio

ED021836
TE 000 485

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

TE 000 485



Pick of the

THE SHORT FILM has many virtues. It fits nicely within the normal class period (45-60 minutes), it makes its point quickly and painlessly, and it is inexpensive. Unfortunately, few teachers realize the wealth of outstanding films that are available from film rental houses. To improve this situation, *Media and Methods* has prepared a list of 50 high quality short motion pictures; these films are not narrowly related to specific disciplines, but tend to have a general interest that bypasses such classification. The five experts who prepared this list for *M&M* are:

A.W. Hodgkinson, *Boston University*
David Powell, *North Reading H.S., Mass.*
Rod Sheratsky, *N. Valley Regional H.S., N.J.*
Bill Sloan, *New York Public Library*
David Sohn, *Fordham University*

In addition, three of the annotated shorts stand out by dint of their relevance, immediacy and artistry. Like last month's **Summa** awardee *(Nobody Waved Goodbye)*, *No Reason to Stay* focuses on the difficulty of growing up in an irrelevant society. Resnais' *Night and Fog*, on the other hand, suggests one reason why society may be irrelevant to adolescents: mankind's chronic attachment to war. *Dream of Wild Horses* is notable for its sheer artistry. It is a natural for use in poetry, creative writing, and explaining the language of motion. These three films fully merit *M&M's* **Summa.**

The twenty most-mentioned films (together with the **Summa** awardees) comprise the first list. Annotations are by David Sohn and Rod Sheratsky. The second list is comprised of unannotated films.

20 FILMS

A Valparaiso (CP, color & b/w, 30 min) INFOCARD 89
About the seaport town of Valparaiso, this short is a visual "knockout" that combines the poetic and factual, color with black and white. Brilliantly edited, thoughtfully written, *A Valparaiso* is that rare film that conveys place while getting under the skin of its people.

(Short) Flicks

Blind Gary Davis (CP, b/w, 12 min) INFOCARD 90
Filmed in Harlem and in gospel-singer Davis' apartment, this film is typical of Harold Becker's style. The camera studies every appropriate part of his subject's life: the torn linoleum floor, the dirty windows, the family photographs. While Davis sings about death coming to all, Becker photographs the lifeless faces of Harlem Negroes.

A Chairy Tale (IFB, b/w, 10 min) INFOCARD 91
This Norman McLaren film is a comic ballet between a reluctant chair and a man who attempts to sit on it. Through time-lapse photography (backed by a lovely score using Ravi Shankar on the sitar), the man finally succeeds by recognizing the chair's desire to sit on him. Many allegorical implications.

Clay (CP, b/w, 8 min) INFOCARD 92
Animation through the use of clay figures is the clever device used to reflect an amusing story of evolution. Useful at many levels (especially to illustrate creativity), this popular short is both delightful and stimulating. Only after reflection does the viewer realize that civilization is destroyed at the end.

The Divided World (J, b/w, 10 min) INFOCARD 93
A Sucksdorff film showing the contrast between the violence of the world of nature and the apparent peace of civilization during a winter night near a Swedish forest. Gorgeous animal photography.

Dream Of The Wild Horses
(CP, color, 9 min) INFOCARD 94
The slow motion photography of Denys Colomb de Daunant of a band of wild horses in France has a tremendous effect on the viewer. It begins with a fight between two stallions in water and continues with a stampede through a misty, opaque fog. They then plunge through fire and into deeper water. The film is a visual poem, overwhelming in its dream-like and tactile quality.

The Golden Fish (CC, color, 20 min) INFOCARD 95
Like *The Red Balloon*, *The Golden Fish* is a charming fantasy with impeccable color photography and beautifully composed shots. Unlike Lamorisse's work, Cousteau's has a cast that includes, not a balloon, but a cat, a bird and a fish.

The Hat (MH, color, 18 min) INFOCARD 96
The Hubleys' powerful cartoon about two men guarding a border. One fellow's hat falls over the line, and the consequent irony of the other's refusal to give it back on pain of battle, makes an important point about real border disputes and real wars.

The Hole (BR, color, 15 min) INFOCARD 97
Another Hubley film about two characters (with Dizzie Gillespie as one of them) concerning men who dig and work underground while a rodent gnaws a mechanism that puts missiles above the ground on alert. At the film's end, there has been an apparent exchange of nuclear weapons while the men were underground, and the world above ground has been destroyed.

Leaf (PY, color) INFOCARD 98
This is a simple film about a leaf that travels from a branch through the air to its implicit destruction. The photography by Fred Hudson in Yosemite National Park, and the techniques similar to those used in *The Red Balloon*, make this a delicate visual poem and a metaphor for the "span of life."

Lonely Boy (CP, b/w, 26 min) INFOCARD 99
Filmed in *cinema-verité* style, *Lonely Boy* ridicules singer Paul Anka, a manager who forces him on the public, and his fans. The camera's treatment of Anka is so harsh and unflattering that one wonders if Anka himself realized he was being satirized; here is a film that reveals as much about taste of audiences as it does about the limitations of its star.

BR—Brandon Films, 221 W. 57 St., N.Y. 10019
BV—Blue Van Films, 28 W. 31 St., N.Y. 10001
CC—Columbia Cinematheque,
711 5th Ave., N.Y. 10022
CH—Churchill Films, 662 N. Roberston Blvd.,
LosAngeles 90069
CL—Carousel Films, 1501 Broadway, N.Y. 10036
CP—Contemporary Films, 267 W. 25 St. N.Y. 10001
EBF—Encyclopedia Britannica Educational Corp.,
425 N. Michigan Ave., Chicago 60611
FT—Francis Thompson, 231 E. 51 St., N.Y. 10022
IFB—International Film Bureau,
332 S. Michigan Ave., Chicago 60604
J—Janus Films, 24 W. 58 St., N.Y. 10019
MH—McGraw-Hill Book Co., Text-Film Dept.,
330 W. 42 St., N.Y. 10036
PR—Peter Robeck, 230 Park Ave., N.Y.
PY—Pyramid Productions, Box 104, Santa Monica
RD—Radim Films, 220 W. 42 St., N.Y. 10036
ST—Sterling Ed. Films, 241 E. 34 St., N.Y. 10016

N.Y., N.Y. (FT, color, 15 min) INFOCARD 100
Distorted images of New York City life are shown by using various lenses. Francis Thompson, famous for his *To Be Alive* film at the New York World's Fair made this over a period of years. It is both a beautiful and amusing work of art.

Night and Fog (CP, b/w & color 31 min) INFOCARD 101
Alain Resnais' work, which he considers his favorite, is perhaps the most direct and honest filmic condemnation of war. Resnais and his writer, Jean Cayrol, condemn not only the Nazis, but also those who are indifferent to suffering. One of the film's special qualities is its juxtaposition of colored post card shots of the concentration camps today, with black and white newsreel footage which evokes the horrors committed in places which are now tourist attractions.

No Reason To Stay (EBF, b/w, 30 min) INFOCARD 102
A National Film Board of Canada film about a bright teenage boy who makes good grades but who cannot find meaning or education in school and drops out. A day in his life illustrates the dullness of his classes and his frustration in the institution. Fellini-like fantasies add another dimension to the narrative. This powerful film stimulates both teachers and students to examine their school environment and themselves.

Neighbors (IFB color, 9 min) INFOCARD 103
This McLaren film uses human animation through time-lapse (or stop-action) photography to tell the story of two neighbors who both want a flower. They quarrel over it and eventually destroy each other, along with the flower. It is a fable with an obvious, ironic point that is criticial for our times.

An Occurrence At Owl Creek Bridge (CP, b/w, 27 min) INFOCARD 104
Set in the Civil War period this is the Ambrose Bierce story of a man about to be hanged from a railroad bridge by Union troops. As he thinks of the past, the rope snaps and he falls into the water. He is fired upon as he swims under water and escapes through the forest to his home. As his wife walks toward him, there is another snap, and he is actually hanged in a surprise ending. The entire action had been a mental fantasy. The cinematography is superb, particularly the underwater and telephoto shots. The combination of unusual sound effects lend a dreamlike quality to the action.

Overture (CP, color, 9 min) INFOCARD 105
Through x-ray photography, the stages in the development of a chicken are shown to the accompaniment of Beethoven's *Egmont Overture*. More than a scenic film, it shows the power of the life force and the beauty of birth.

The Red Balloon (BR, color, 34 min) INFOCARD 106
A great favorite that cuts across age levels, this captivating fantasy follows the adventures of a boy and a balloon that has its own distinctive personality. Adolescents enjoy *The Red Balloon* for its comment about the "human condition" and the cruelty human beings inflict on people and objects they don't understand or appreciate.

A Time For Burning (CP, b/w, 58 min) INFOCARD 107
In this forceful film about civil rights, Jersey and Connell examine what happens when a young minister wants to welcome Negroes into his hostile congregation. In *cinema-verité* style, *A Time For Burning* exposes the hypocrisy of many who profess their belief in justice for the Negro, but whose real values are much different. As one of Jules Feiffer's cartoon characters has observed, "The civil rights movement used to be such fun before the Negroes became involved."

The Troublemakers (BV, b/w, 54 min) INFOCARD 108
About the efforts of young civil rights workers to help those trapped in a Newark ghetto, this documentary captures the frustrations of the workers and residents as well as the stupidity of politicians and public officials.

30 FILMS

The Battle of Culloden (PR, b/w, 69 min)	INFOCARD 109
Boy to Man (CH, color, b/w, 16 min)	INFOCARD 110
The Critic (CC, color, 8 min)	INFOCARD 111
End of the Trail (MH, b/w, 54 min)	INFOCARD 112
Glass (CP, color, 11 min)	INFOCARD 113
Golden Age of Comedy (BR, b/w, 85 min)	INFOCARD 114
The Great Adventure (CP, b/w, 75 min)	INFOCARD 115
Help! My Snowman's Burning Down! (CP, 10 min)	INFOCARD 116
Highway (RD, color, 6 min)	INFOCARD 117
The Hunters (CP, color, 75 min)	INFOCARD 118
Jackson Pollock (RD, color, 10 min)	INFOCARD 119
Legend of the Paramo (CP, color, 22 min)	INFOCARD 120
The Little Island (CP, color, 30 min)	INFOCARD 121
Men in Cages (CL, b/w, 52 min)	INFOCARD 122
Mosaic (CP, color, 5 min)	INFOCARD 123
Mystery of Stonehenge (MH, color, 57 min)	INFOCARD 124
Phoebe (MH, b/w, 28 min)	INFOCARD 125
Que Puerto Rico! (CP, color, 16 min)	INFOCARD 126
The Rafer Johnson Story (ST, b/w, 55 min)	INFOCARD 127
The Sea (EBF, color, 26 min)	INFOCARD 128
Siberia: A Day in Irkutsk (MH, color, 54 min)	INFOCARD 129
Story of a Writer (ST, b/w, 30 min)	INFOCARD 130
That's Me (CP, b/w, 15 min)	INFOCARD 131
Time Is (CP, color, 30 min)	INFOCARD 132
Two Men and a Wardrobe (CP, b/w, 15 min)	INFOCARD 133
Unicorn in the Garden (CP, color, 8 min)	INFOCARD 134
Universe (MH, b/w, 28 min)	INFOCARD 135
Very Nice, Very Nice (CP, b/w, 8 min)	INFOCARD 136
The Violinist (BR, color, 7 min)	INFOCARD 137
White Mane (CP, b/w, 39 min)	INFOCARD 138

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY Frank McLaughlin, Editor
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."